



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

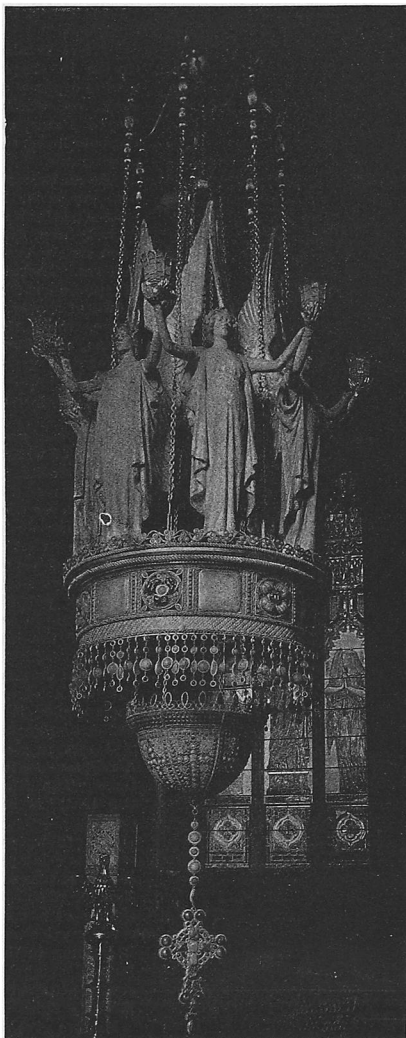
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

DECORATIVE NOTES.

A ROOM should be conceived as a piece of music is—in a certain key. There should be symphony and harmony. Pictures should be considered with as much regard to their surroundings as to their individual merits. In selecting the prevailing color of a room the complexion of the lady of the house should be taken into account. So important is the effect of color upon a person's appearance that every change of color changes not only the color of the skin, but that of the



SANCTUARY LAMP. DESIGNED BY J. A. HOLZER.
(Tiffany Glass and Decorating Co.'s Exhibit).

hair and the eye as well. We have seen a red background of a dining room which made host and hostess look the hue of a boiled lobster, while delicate grays, greens and blues will give a fragile person almost a corpse-like expression.

To show how a room may be studied in relation to the persons who inhabit it, we will speak of a drawing-room which we once decorated for a lady. We studied the general tone of complexions, then mixed our wall color to a similar tone, but made

it dirtier and grayer, so that when one stood near the skin looked clear and fresh beside it. We made the tone a little greener and colder than flesh, so that one looked lighter and warmer and was enriched by the contrast. Any one who stood in front of that wall looked five or ten years younger than they were. At a reception which was given after the room was opened, every one remarked what a beautiful complexion the hostess had.

In a room for a reception the walls should be considered merely as a background for the guests, who themselves are the ornaments of the room. The beautiful blonde leaning against a golden wall, or the brunette standing in the shadow before it, are the pictures. The walls should not be broken by collections of plaques, bric-a-brac, or mirrors to distract the attention.

The floors of rooms should carry out the general harmony. Conventional designs only can be tolerated in carpets. In decorating a room it is usual to begin with a dark floor, and to make the walls lighter as we approach the ceiling. The arrangement of the door, the mantel and the sofa are the dramatic effects of the room. The mantelpiece, with the fire as its central object, the door where we welcome our guests, and the sofa where we entertain them, should have the richest effects concentrated.

MANY people's rooms are a collection of unrelated objects. They see an article of furniture, a beautiful vase or a picture that looks well in a shop-window, and they order it sent home without any regard for the place it is to occupy or the effect it will produce. The main thing in the decoration and arrangement of a room is harmony. There should be harmony of design as well as harmony of color. As an example of what can be done we may instance a room that Whistler did in Leyland House, at Queen's Gate, South Kensington, for which he received \$30,000. It is known as the "peacock dining-room," and we sometimes hear it spoken of as the room in which two peacocks have had a fight. It is one of the most wonderful pieces of decoration ever created, and is a strong illustration of Whistler's versatility and power. The room is remarkable for the manner in which it shows the magnificent collection of ceramics belonging to the master of the house. It is exceedingly difficult to arrange a collection so that the general effect is good. Either the owner is an enthusiast on one kind of art, and keeps on collecting until he turns his house into a museum, or the different pieces have no relation to each other, and the effect of the whole is inharmonious.

Whistler covered one whole side of the peacock dining-room with cabinet work, forming niches and recesses for the beautiful specimens of blue and white Nankin china. The woodwork was ornamented with Japanese carving and colored a greenish-bronze. Each niche is architecturally designed to suit the shape of the piece of china intended for it. The lines of the carving harmonize with the general design of the room, and the collection of china, softened by being half in shadow, becomes subordinate and does not obtrude itself as a series of blue and white spots.

The walls of the room were originally covered with magnificent antique Cordova leather, precious and rare; but Whistler dared to subordinate even this to the general scheme of color. While many London artists wrung their hands with horror, Whistler painted the Cordova hangings a dull greenish-blue, with here and there a scale-like conventionalization in greenish-bronze of overlapping peacock feathers. The general harmony of the room is of a greenish-bronze and peacock blue.

All the woodwork is in greenish-bronze, the panels occasionally marked with a conventionalization of peacock feathers. The entire wall space on one side of the room has a Japanesque decoration of two peacocks in outline. The whole is done with that masterly stroke of Whistler's, suggesting so much force, boldness and enthusiasm, and yet calculated with so much study and patience.

It is a mistaken idea that Whistler is a quick painter. He thinks and studies a great deal before every brush-mark, but the stroke itself is made with great dexterity. The ceiling of the room is a marvel. It was shaped like a waterspout and carved in whorls of peacock's feathers, terminating in Oriental lamps of iridescent glass.

FOUR fast trains to Detroit every day by the New York Central.